

PI:ELACHE

TRANSDISCIPLINARY PLATFORM FOR EMERGING ART, DESIGN, RESEARCH AND ACTIVISM

REPORT
2017

CONTENTS

OVERVIEW	01
FESTIVAL	03
Public Assembly	04
Visual Actions	05
Active Citizenship	07
Learning Through Participation	09
Embodied Practices	12
50Hz/Koelse and Pixelache 15 years	14
Archiving Seminar	15
Signals from the South	16
PROJECTS	17
Aeolian Artefacts and Parasite Radio	17
Collective Intelligence	18
Convivial Mechanics	19
Culture Coding	20
Empathy as Resistance	21
Ferment Lab	22
Interfaces for Empathy	26
Trashlab	27
SOCIAL MEDIA	28
PRESS	29
INFO	30
THANK YOU	32

OVERVIEW

Year-round activities and ongoing projects from the Pixelache Association ..

Pixelache is an association of artists, cultural producers, thinkers and activists involved in the creation of emergent and experimental cultural activities with a long background in electronic and participatory arts in Finland and abroad.

The annual festival has typically been the central focus for members' activity, and 2017 continued this tradition on 22-24th September. The 2017 theme 'Local and Decentralised' reflected both the ongoing collective interests of the association in terms of governance and organisational models (see below), as well as the will to engage at the homestead site of Suvilahti, with local tenants Oranssi ry in particular. The festival took a different scale than previous years, as a result of reduced resources and the need for self-reflection after 15 years of associational operations. Nonetheless the festival had a high contribution of programme from the Pixelache members and featured two evenings of assembly discussions with invited speakers such as architect Panu Lehtovuori (Livady Oy), Aino Toiviainen-Koskinen (Oranssi Ry), Jason Nardi (RIPESS), Pekka Tuominen (anthropologist, Kontula Electronic), Kai Huotari (Kiinteistö Oy Kaapelitalon), Ruby Van Der Wekken and Tuomo Alhojärvi (Commons.fi). Social media activity peaked around this time and interviews with presenting artists were conducted as part of an integrated online communications strategy.

Furthermore the Festival kicked off a new broadcast collaboration called Parasite Radio (as part of Signals from the South programme) with Finnish KorppiRadio online radio platform, exploring radio broadcasts as a means of network and exchange with international partners. The project has been presented through the sound-waves of KorppiRadio and from inside the walls of Muu gallery, with which the Festival has a long standing collaboration.

Beyond the festival, two larger collaborative members projects produced international work abroad: Firstly, the Collective Intelligence project started a series of residential explorations in Palermo Sicily. The ongoing series of deep dive sessions, up to one month long is envisioned as encounters where artists, thinkers and activists work on parallel and shared projects, influencing each other in a convivial frame. The second, Ferment Lab Strasbourg process spanned the whole year, commissioned by Le Shadok digital cultural centre, included workshops, performative events and contribution to a 3 month long group exhibition. Other member projects continued explorations both in Helsinki and elsewhere, deepening the experience in ongoing themes ranging from social-technologies and codes, interfaces and resistance in empathetic practices, to recycling.

Decentralised organisational model

The mode of operation that Pixelache Helsinki has implemented this year is geared towards working groups, and it is based on the tasks, interests and new trends that are formed and detected in monthly meetings of the whole community. Because of the central role of Pixelache Helsinki in the Finnish Media Art scene, the organisation is growing into a more complex institution. We have expanded the administrative responsibilities among more members in order to deal efficiently with the multiplicity of tasks which arise through our operations. To this end we have been introducing a practice of micro-tasking that enables members to directly participate in the administration of the organisation. These micro-tasks are paid in pixels, a virtual currency that can be

changed into Euros at the end of each financial year, according to decisions made by the members and ratified by the board. To enable the group to respond in a more agile way to projects that arise during the year we instituted an instafund that members can apply to, and which is decided by members' meetings. The maximum amount available under the instafund scheme is 300 Euro, and this model is viewed by Pixelache as a cultural experiment in its own right. This puts us among a growing group of emerging organizations and companies who have made efforts to redesign their operational structure in order to respond better to their needs and changing times. We have operated our new, decentralised organisational model for a full year now, and will continue to refine it in the coming year. Pixelache aims to be agile; to make timely responses to emerging cultural and curatorial interests; and to interface with similar institutions and grassroots initiatives.

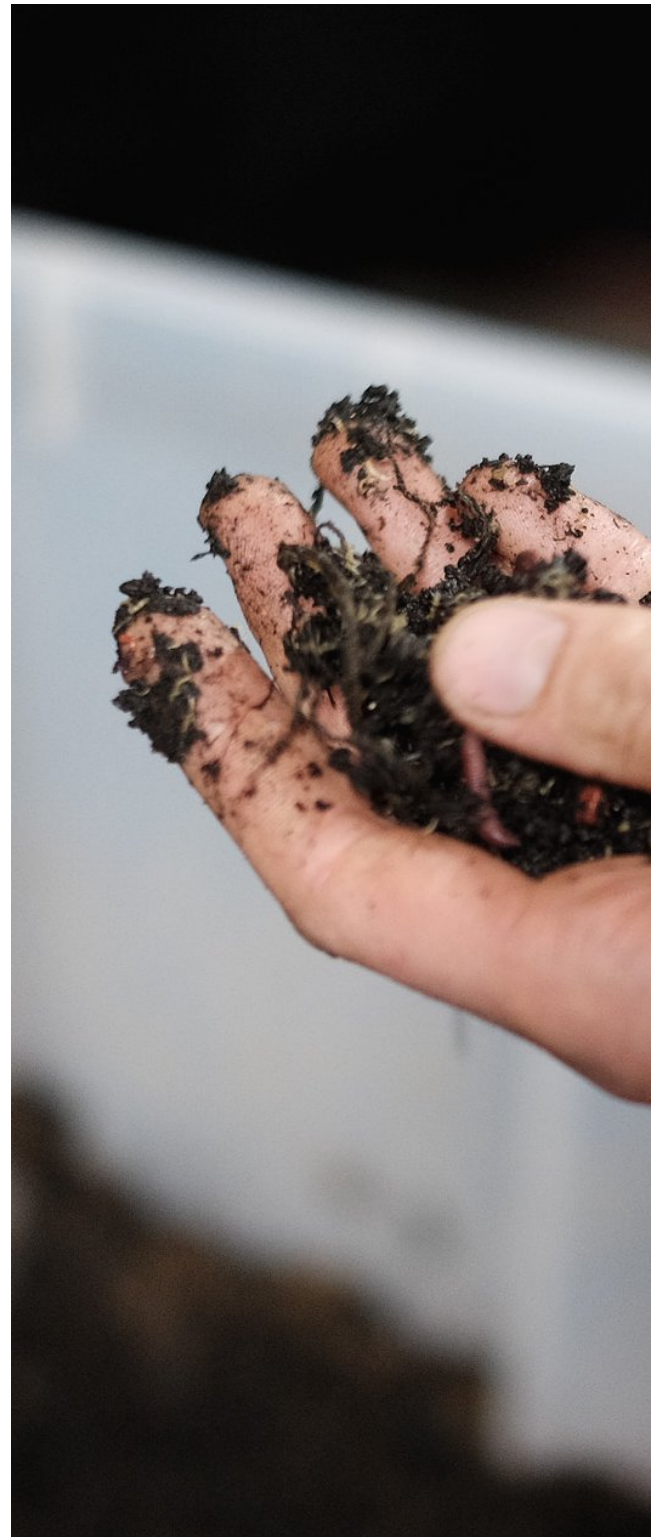


Photo: Antti Ahonen

FESTIVAL

Local & Decentralised
In Suvilahti, Helsinki between the
22nd and 24th of September ..

After the 2015 festival that travelled through Living Spaces, and the 2016 festival delving deep into Interfaces for Empathy, Pixelache Helsinki Festival 2017 gathers stories of Local & Decentralised governance. Tapping in to the shift from centralised - capital based economies to de-centralised peer-based resource distribution, we offered the festival as a meeting point for local initiatives working on similar experiences.

Local and decentralised governance seems to happen when collective design and a tangible group effort come together. In order to decentralise temporally the festival and to materialize the festival theme itself, reflecting perhaps on the current edification of Helsinki, Pixelache Helsinki hosts an open forum for collective design and construction of a temporary venue, versatile and open to multiple uses. These new spatial configurations along with existing DIY area such as the skate-park coagulate together with the festival participants to create fluid places where knowledge can emerge and where it can be applied.

The role of Oranssi organisation, of Suvilahti permanent tenants and of Pixelache Helsinki members' contributions as part of the main program, is an important element for the identity of Local & Decentralised.

Major developments of decentralization can and do occur: currency, energy, resources, and feelings are being decentralised and distributed. These developments bring about problems that cannot be solved on a purely conceptual level; they need to be embodied and lived through for a shift to yet different models. Thus fear of the unforeseen and unpredictable must also be addressed.

From the festival activities stories emerge that depict how governance functions between civil society,

individual initiatives and government, and also how citizens themselves coagulate into structures where governance happens locally, and where we can come to terms with inefficiencies, passivity, interests, time, jargon.

How is it possible to express a multiplicity of will, is the present practice of a State effective enough to convey it? Often the movements towards local and decentralised structures are related to privatisation in economical models, how can diverse collective interest meet on economical terms? Can we be local and decentralised and yet be connected globally, micro-organisms breathing within a vast complex macro system?

Local & Decentralised festival did not let you down, as your local event to differentiate consensus from silence: talking of ecological issues, promoting visual culture as a shield against pessimism, presenting how democracy benefits from digital media - or not, playing games to prove that we are as connected as we are, offering workshops to learn again the pleasure of learning things together, finding music and contemporary art that make sense more than science, and divulging science as creative as drama.

Egle Oddo, Festival Coordinator

Pixelache 2017 Festival Local & Decentralised is supported by the Finnish Ministry of Education and Culture, the City of Helsinki Cultural Office, Svenska kulturfonden, AVEK The Promotion Centre for Audiovisual Culture and Genelec. You can find out more about the festival and its programme at: <https://festival.pixelache.ac>

PUBLIC ASSEMBLY

Stories of governance between civil society, individual initiatives and the government ..

A Public Assembly, held on the 22., 23. and 24. of September at Oranssi building gathered together several groups working on issues of public interest. At the same time the Commons.fi organisation provided a forum for people furthering the commons and commoning – including those engaged in solidarity economy building, developing co-ops, working with alternative currencies, ethical finance, collective gardening, protecting commons resources (like water, air or land), environmental activism and developing new forms of legal frameworks for the commons (e.g. the Creative Commons licences).

Decentralisation in Urban Planning

During the years between 2017 and 2019 Pixelache Helsinki would like to investigate the best approaches and to coordinate the construction of a temporary pavilion to be built in 2019 beside the skate-park near Suvilahti.

This structure should be an open one, to give shelter to local spontaneous activities. No doors, no electricity nor water. Just a warm roof and a free space for gatherings.

The Helsinki City has opened their urban planning to participation in several occasions, while the tendency to over plan public spaces is growing, leaving scarce possibility for spontaneous activities and little flexibility to the use by different age targets simultaneously. Also it seems that the majority of places for gathering, vital to feed the civil culture of our democracy, are always bond by consumption.

Many capitals are suffering from an over planning malady which detaches the citizens no matter how many good minded incentives are created for their participation. It would benefit to leave strong degrees of freedom in spontaneous or temporary experimental infrastructure.

So how to deal with this trend? With the construction of this pavilion, Pixelache Helsinki would like to address the lack of open public spaces offered for free, versatile to multiple uses, neutral in terms of commercial identity, always available for spontaneous activities, and at the same time giving shelter, considering the weather conditions in Helsinki around the year. The pavilion is to be built in 2019. Documentation of the process will be published along the way.

To coordinate this task we have hired an architect to help us out during the process, architect Pedro Aibéo (M.Sc., Dipl. Ing.).



Photo: Antti Ahonen



Photo: Antti Ahonen

VISUAL ACTIONS

Naab + Teeri

At Pixelache festival Nabb+Teeri build installations that function as meeting places. Nabb+Teeri is an artist duo formed in 2008 by Finnish artists Janne Nabb (b. 1984) and Maria Teeri (b. 1985). Their practice is characterized by the preconditions of working in changing locations.

Their polymorphic works are compositions based on somewhat messy interactions and fusions between the artists and other things. Nabb+Teeri work with material surplus of both human and non-human activity. Alongside of borrowed, recycled and remodeled or found materials and objects, their stratified, mesh-like works include elements created with 3D modeling or other digital technologies. These often ephemeral works change their form throughout long processes. Recently they have worked with local materiality such as encounters with invertebrates, or the beach combed shock tube detonator debris from the westerly bays of Suomenlinna island. Read more about their work in Samir Bhowmik's interview on our webpage (<https://festival.pixelache.ac/posts/like-locality-focality-works-against-alienation-by-building-relationships-and-skills>).



Photo: Antti Ahonen

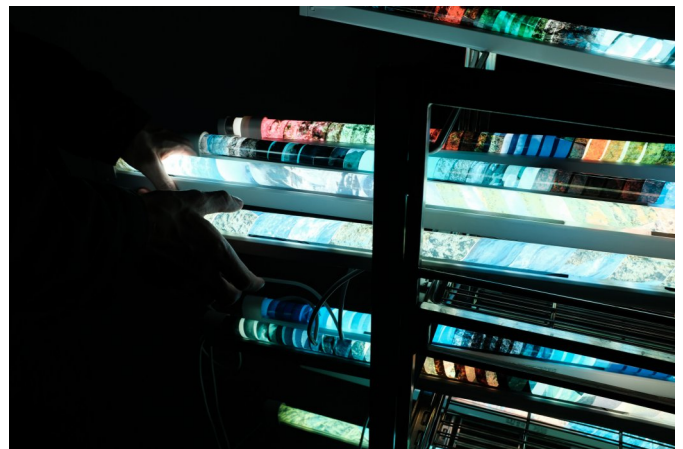


Photo: Antti Ahonen

TID: Exploring Hypertext

The project initiated by Arlene Tucker and Susanne Palzer creates a space for people to record verbally what they see in their immediate location and share it with the international community. These recordings are uploaded to the Translation is Dialogue (TID) website where they are open for everybody to contextualize and realize according to their own perception. People can listen to these descriptions and, for example, draw what they imagine in response. Uploaded responses continuously create more points for hypertext links.

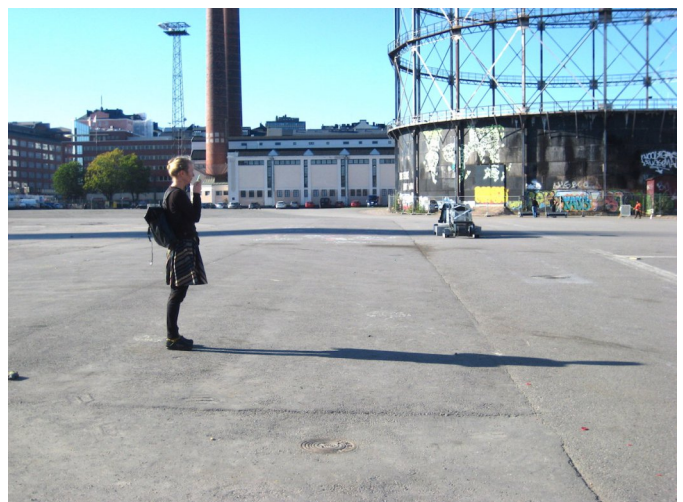


Photo: Susanne Palzer

The aim is to bring attention to local environments and the way we perceive spaces in different mediums and forms. At the same time TID: Exploring Hypertext puts human, local and embodied experience at the centre of the network and envisions a self-organizing system, which would bring together our worlds through sound, image, and associations. Collectively creating a collage allows us to piece together all perspectives and develop an ever-evolving environment of its own.

Hypertext concepts of the web do not replicate the workings of the mind but resonate how we continuously associate and cross-reference trying to make sense of our world. Two workshops at Pixelache Festival invited visitors on excursions around Suvilahti to explore the shared environment and record descriptions of what we saw. Participants then returned indoor to create a 'hypertext' installation from their recordings and other found materials. Find out more about the project at: <http://translationisdialogue.weebly.com/exploring-hypertext.html> and in Samir Bhowmik's interview on our webpage(<https://festival.pixelache.ac/posts/understanding-the-world-we-hypertext>).

The Big Bro

The Big Bro is an interactive installation by Krišjānis Rijnieks. The show was inviting the visitors to try out their oratorical skills and augment the appearance of the Oranssi building.

The Big Bro represents the authoritarian within every one of us. It takes the form of one's voice and converts the message of the simple man into a heroic manifest that could be compared to the effect of the burning bush. Instead of the one, everyone is invited to use the majestic combination of the building, projection mapping and audio to influence, convince or entertain. It is an experiment on how technology-driven propaganda (or truth) solutions can convert the voice of a simple man to a spectacle people pay attention to. You can read more about his project here:

<https://festival.pixelache.ac/posts/our-member-krisjanis-rijnieks-tells-about-his-creation-projection-mapping-with-the-raspberry-pi>

Random Doctors

Random Doctors play live and display an installation at festival. From festivals to smallest underground clubs and art events Random Doctors stay true to their mission, to seek the magical moment where music, visuals and audience become one. Read more about the duo here: <https://festival.pixelache.ac/posts/random-doctors-play-between-entertainment-escapism-site-specific-art-and-political-action>



Photo: Antti Ahonen



Photo: Antti Ahonen

ACTIVE CITIZENSHIP

Reinimagining culture and society ..

Sloganeering

Julistus (Manifesto) a workshop by Päivi Raivio and Robin Ellis, where participants plan, print and distribute posters in the city. The workshop is partly inspired by political history, for instance the political posters that were quickly and cheaply produced at the time of the student revolt in France.

At the Pixelache Helsinki Festival 2017, the Julistus workshop will explore the festival theme of local and decentralised governance and will be using several sentences or fragments, that will be visualised as posters and placed together in and around the festival site in Suvilahti resulting in a big, collective temporary work.



Photo: Päivi Raivio

Prototyping Culture Coding

The richness and authenticity of our behavior is constantly being confronted by prevailing conventions and rules, whether it involves ourselves, others, work, tools, etc. Consequently, the multiplicity of will is constrained. In order to question the "correctness" in our daily interactions, we propose Culture Coding, a catalyst that makes our apparently automated behavior a tool to redesign it and implement the new one into practice.

Culture Coding simplifies the creation of individual conventions, making them effective in a much wider context than just in an artistic expression. Although in its design form similar to an extent to a computer code, in its application it is expanded into more dimensions: individual interpretations and unpredictable co-creation of multiverses.

During the prototyping Culture Coding experiences workshop the artists Jana Pejaska-Laajola and Agnieszka Pokrywka were together with visitors writing, testing, sharing and executing codes for humans that aim to re-program our patterns, conventions and awareness of these habitual behaviors. Everyday communication technologies were employed to personalize the codes and optimize experiences in a hackathon format. Read more about the project in the



Photo: Robin Ellis



Photo: Antti Ahonen

interview, written by Samir Bhowmik: "Culture Codes can be Written and Interpreted by Anyone" on our webpage (<https://festival.pixelache.ac/posts/culture-codes-can-be-written-and-interpreted-by-anyone>).

Repair!

The purpose of the event by artist Saša Nemec is to inform and engage with the community at large and reassess our perceptions about ownership, civil engagement and responsible consumption. The event is open to everyone, free of charge and the people participating are encouraged to bring their own clothes and things to repair, mend or up-cycle as well as to discuss about future exchanges and engagements with the project.

With continuing the legacy of the Trashlabs the Repair! event will be dedicated to repairing, fixing and mending, but also to contemplating the history and legacy of the past Trashlab events, while envisioning a new path forwards. It will be focused on establishing a wider community of repairers, tinkerers, fixers, hackers and the wider interested public and in threading new webs and connections while sparking meaningful conversations.

Mapping Our Commons

During the workshop, experiences of mapping around the world were presented, showcasing and discussing the different approaches of using maps. What can we achieve with them and how we might need to challenge them?

Throughout the Festival there will be an ongoing mapping of Solidarity economy / Commons, with different mapping tools proliferating different senses of what mapping can do. The workshop was organised by Commons.fi and visiting members of the RIPESS Solidarity economy Europe network coordination team.



Photo: Antti Ahonen



Photo: Antti Ahonen

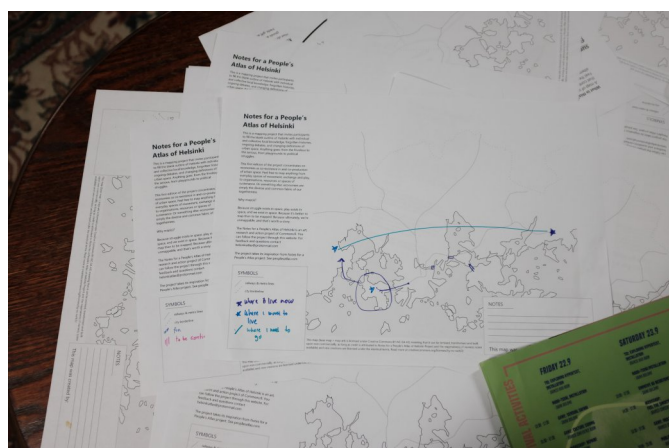


Photo: Antti Ahonen

LEARNING THROUGH PARTICIPATION

And how to express multiplicity of will ..

Multipoly

During the meeting, artist Agnieszka Pokrywka along with the visitors of the event played the demo of a board game that goes by the name of Multipoly. It takes its inspiration from Monopoly, the renowned game that normalizes and celebrates fierce competition, and a land-grabbing behavior, where players accumulate wealth and impoverish the others. In contrast to that, Multipoly aims to simulate a decentralized production of goods that is not always quantifiable in the currencies we know, while simultaneously proposing a new economy of cultural production and consumption.

By playing and having fun, the participants have a chance to thoroughly understand the features of Biathlon, the decentralized culture-building toolkit that powers Temporary: a cultural venue running in Helsinki since September 2016. Moreover, Biathlon can also be applied in other contexts, especially where groups of people want to work together in a horizontal and participatory manner.

Feel the Smoothness

During this year's edition of the Pixelache Helsinki Festival 2017, Owen Kelly and Oliver Kalleinen conducted a curious workshop. It combined two seemingly disconnected activities: Making DIY Facecream and Making Collective Decisions.

Within the framework of Convivial Mechanics this combination nevertheless made perfect sense. Both activities try to understand the "recipes" or the "source code" of making things: material things like face cream or abstract things like decisions. If you understand the "source code" you can hack, adapt and improve those "recipes". A three-hour workshop consisted of up to 20 people explore different tools for decision making in practical terms - by working together to plan and create



Photo: Antti Ahonen



Photo: Antti Ahonen



Photo: Antti Ahonen



Photo: Antti Ahonen

an invigorating and rejuvenating face-cream or mask, and communicate instructions for making it. You can read more about the decision making process and find the recipe for the face cream on the Pixelache webpage: (<https://pixelache.ac/posts/convivial-mechanics-feel-the-smoothness>).

Fuckup Night

The Fuckup Night Pixelache was proposed by Andrew Gryf Paterson and was inspired by the global movement of similarly named events around the world, originating from a group of friends in Mexico in 2012 who thought failures should be celebrated.

The start-up entrepreneurial world is full of them, and likewise so is the cultural associational scene. Hybrid practitioners, artists, producers, designers, makers and researchers all make fuckups in relation to de/centralisation, privatisation, commoning and locality. Lets learn from them.



Photo: Antti Ahonen

Empathy as Resistance

Empathy as Resistance is a research group that met during 2017 to focus on themes that are common within our process-based projects. During Pixelache Helsinki Festival 2017 we held a special edition meeting, in a format of discussions, workshops and a community meal, open to all. The aim was to reflect on the questions raised during the discussions this year, and view them within the context of our practices. You can read more about the festival's event on the Pixelache's webpage: <https://pixelache.ac/posts/empathy-as-resistance-who-we-are-pixelache-festival-2017>

The project was established by John Fail and Agnieszka Pokrywka and produced by Anastasia Artemeva and Pixelache. Our collaborators in 2017 were Karolina Kucia, Waleed Rashwan, Shelley Etkin and Anniina Ala-Ruona (Garden of Others).



Photo: Antti Ahonen

Poietic Generator

Poietic Generator is a social network game, since 1986.

Designed by Olivier Auber in 1986, and developed from 1987 under the label free art thanks to many contributors. The game takes place within a two-dimensional matrix in the tradition of board games and its principle is similar to both Conway's Game of Life and the surrealists' Exquisite corpse.

However, it differs from these models in several respects. It is not an algorithm like Conway's, but human players who control in real-time the graphic elements of a global matrix, on the basis of one unit per person. Unlike the exquisite corpse in which there are always hidden parts, here all the players' actions are visible at all times by each of them. Unlike board games, there is no concept of winning or losing, the goal of the game is simply to collectively draw recognizable forms and to observe how we create them together.

The name Poietic Generator, derived from the concept of autopoiesis in life sciences (Francisco Varela), and of poietic in philosophy of art (Paul Valéry, René Passeron), illustrates the process of self-organization at work in the continuous emergence of the global picture. Since its inception, the Poietic Generator has been designed as part of a wider action research to create an Art of Speed.

Read more about Poietic Generator in the interview: "Our Tool for Interconnectivity during the Festival: Poietic Generator" by Samir Bhowmik on our webpage at <https://festival.pixelache.ac/posts/our-tool-for-interconnectivity-during-the-festival-poietic-generator>

You can also play the social network game at: http://poietic-generator.net/?page_id=447

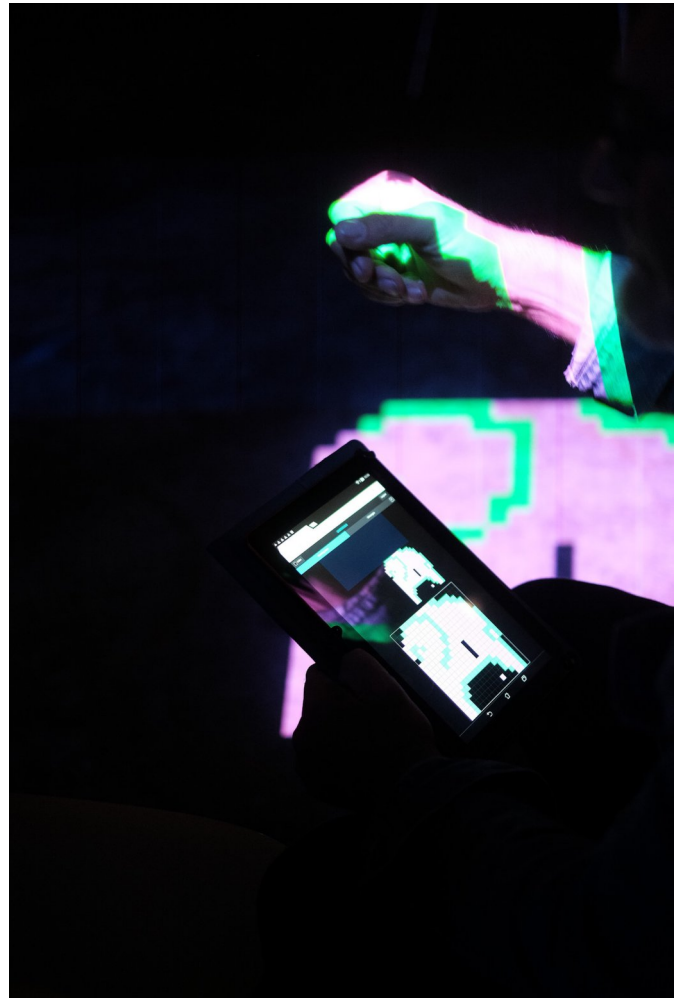


Photo: Antti Ahonen

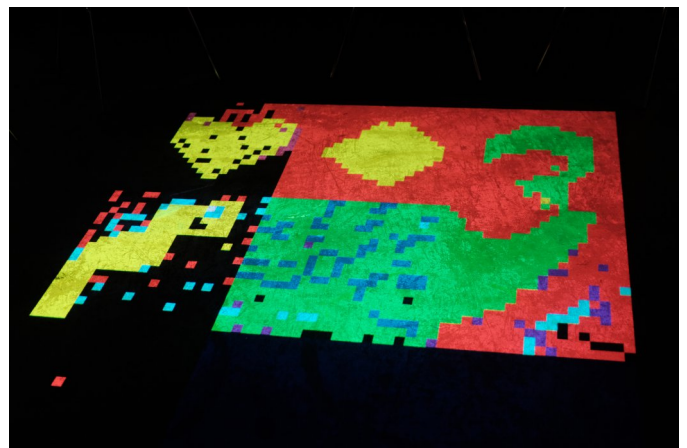


Photo: Antti Ahonen

EMBODIED PRACTICES

And lived knowledges for a shift to yet different models ..



Photo: Antti Ahonen



Photo: Antti Ahonen

Urban Hitchhiking

The workshop by Tuuli Malla and Lauri Jäntti explores encountering fellow strangers in the city. Urban Hitchhiking is a project that reimagines the traditional concept of hitchhiking: instead of hitching a ride in a vehicle, the hiker hitches a walk in the company of a pedestrian. The purpose is to encounter a random passer-by and share a moment with them.

The experience of non-verbal communication is in the centre of the workshop. Urban Hitchhiking presents a situation where the hitchhiker becomes visible in the space and offers an invitation to being encountered. We will explore ways of moving into a shared social space through bodily gestures, boundaries, negotiation and charming. What are the types of intuitive interpretations that we make before even consciously realising them and how do these ideas guide the body to encounter someone else's world as a hermeneutical process? How is trust built and how to remain open for opportunities in the moment?

You can read more about the project in the interview "Public Space and Presence: The narrative of random encounters" by Samir Bhowmik on our webpage at <https://festival.pixelache.ac/posts/public-space-and-presence-the-narrative-of-random-encounters>

Sensual Safari

Sensual safari, presented by Katarzyna Sztarbała and Wojtek Mejor is a wild trip to sharpening your senses, exploring the environment and own reactions, challenging boundaries between individual humans, objects and the environment. We will use not only our vision, but also touch, smell, hearing, taste and movement to devise tools for conscious urban walking

– a series of exercises, tasks, movements, actions and other collective body techniques aimed at crossing dichotomies of body and mind, nature and culture. During these actions we took a fresh look at the surroundings and give special awareness to what can be called “nature of the fourth kind” * – spontaneous vegetation emerging on vacant lots, urban-industrial sites, fractures in a heavily transformed, concrete habitat. What appears on the margins of governance, as an error or merely a temporary side-effect, became the centre of our attention. We prepared the ground for a better understanding of our surrounding and ourselves and experiment with new methods of outdoor education as part of a wider exploration on urban metabolisms.

Governance starts with a connection between subjects and their environment. To observe, to understand, to interact are tools to start recognising each other as well as non-human elements of the environment as legitimate peer actors.

* Ingo Kowarik, 2013, “Cities and wilderness. A new perspective”



Photo: Wojtek Mejor



Photo: Wojtek Mejor



Photo: Antti Ahonen

50Hz / KOELSE AND PIXELACHE 15 YEARS

Celebrating 15 years of collaboration through Antti Ahonen's lens ..

Against all odds Koelse has turned 15 years. During the journey they have been working on gargantuan amount of different technologies and materials. But now they are going to sit down and look back. It is time to get back to basics.

50 Hertz is the fundamental frequency of electricity distribution network. Usually when you notice it, it is a clear signal that something has gone very wrong. Either you will hear a very annoying brum in your ears, or you will experience a very annoying feeling of electric shock, possibly a lethal one.

Apart from these classical applications, we have been studying alternate ways to work with 50 Hertz. Can you multiply it? Divide it? Integrate it? Modulate it? Rectify it? Emancipate it? Have some fun with it? Mess around it? Fuck with it? Or can you lick it? All these questions, and many more were answered in the Muu gallery exhibition.



Photo: Antti Ahonen



Photo: Antti Ahonen



Photo: Antti Ahonen



Photo: Antti Ahonen

ARCHIVING SEMINAR

The number of ways to archive is arguably arbitrary--We could only have 5 or we could as many as 50, so 37 is a random number--But the way we do it is important.

Archiving is often seen as a dull aspect of cultural production. Life, events, festivals and performances go on regardless, so there is always more to do. However, the point of it all is questioning ourselves and society's prompt in how we remember the passions, enthusiasms, associations and processes that we make for ourselves in the name of art, culture, activism, research. Hybrid practices are already difficult to describe. How can we archive them? How can we do the labour of sorting, selecting, renaming, meta-tagging, uploading, re-presenting and so on, tasks that can be deadly boring, tedious, and in threat of never being done or complete. After all, there is always the next upcoming thing.

Archiving not just acknowledges and remembers the cultural efforts of associations over the recent contemporary past, but also how it can invigorate the memberships, associations and cultural scenes related.

Pixelache Helsinki aims to offer up in the future its extensive archive and wealth of living oral knowledge in order to fold into new forms; both as a resource to encourage social engagement with new constituents and partners, and future development. This process of 'passing on' and sharing experience builds upon our experiments in documentation, publishing, decentralisation and collaborative cultural production, including 'open-sourcing' our association beyond our usual participants. From a broader perspective of associational dialogues, we seek to use our archival and outreach process to ask questions that are relevant to cultural associations in society:

How to sustain individuals and cooperative groups and promote innovative social and knowledge

reproduction beyond our core association group?

How can cultural organisations develop collaborative curating with new stakeholders?

How do associations and their surrounding communities mutually learn and inherit from each other in less hierarchical forms?

The seminar was organised by Antti Ahonen and Andrew Gryf Paterson during the exhibition Koelse and Pixelache 15 years, part of the Pixelache Helsinki 2017 Festival.



Photo: Antti Ahonen



Photo: Antti Ahonen

SIGNALS FROM THE SOUTH

Parasite Radio and Aeolian Artefacts ..

"Although many avant-garde artists dreamed about taking over communication channels, they ultimately succeeded by contaminating the discourse networks of their time with small irritations that were based on a creative abuse of media technologies and practices."

Arndt Niebisch. Media Parasites in the Early Avant-Garde

Parasite Radio is an international effort of producing streaming radio content including soundscapes and sonic experiments. The joint venture of Juan Duarte, Jon Irigoyen, Mikko Lipiäinen and Kalle Kuisma, attempts to follow the avant-garde spirit of creatively abusing the limits of the radio medium via online and short-range spectrums, the experiment presents collaborative alterations in the radio mediums to enable telematic appropriations of the Signals between the North and the South.

An overlapping timing (23. - 26. of September) between the three festivals involved: Transitio MX in Mexico City, City Link in Copenhagen and Pixelache in Helsinki, inspired the project organisers to make a live streaming to connect remotely these three nodes that will team up to create an expansive retransmission between the festivals that seek a decentralised and collaborative profile, while each one joining in with their own sound archives and retransmission capabilities. Hence, a sort of Sonic Virology will be spread out through the transmission of medium alterations and generative soundscapes fed through the media platforms that structure Parasite Radio as in their different global nodes.

Parasite Radio will be retransmitted in Helsinki via Korppiradio to broadcast a dynamic playlist of sonic materials, including archives of sonic experiments by various contributors, Aeolian Artefacts (generative music experiments with wind) and material by actors from

Pixelache Networks spread around the globe, such as Bailux.

You can read more about Korppiradio in the interview: "Korppiradio, an Interactive Medium for Non-capitalistic Living Culture" on our website (<https://festival.pixelache.ac/posts/korppiradio-an-interactive-medium-for-non-capitalistic-living-culture>) and about Parasite Radio in the interview: "The Radio is Dead, Long Live the Radio", as well on our website (<https://festival.pixelache.ac/posts/the-radio-is-dead-long-live-the-radio>). Both interviews were conducted by Samir Bhowmik.



Photo: Juan Duarte



Photo: Juan Duarte

PROJECTS

Aeolian Artefacts

From an Environmental Media perspective, this project proposes an auditory experience of Augmented Listening of Wind Forces, where subtle changes in an open-air environment drive generative soundscapes.

The experience of augmented listening is interested to perceive the changes in wind and temperature are detected and processed by electro-acoustic devices. The nodes used to perform the installation include transmission and reception devices that operate within an ecosystem of environmental and electromagnetic signals, articulated in an auto-generative way.

Different dynamics of the wind are recognized as a phenomenon that encompasses the micro to the macro temporal structure. The resulting sound piece emphasizes the wind as a phenomenon disseminated and reconstructed by means of the electronic process and radio signals: that is manifested as a system of functions, which resembles the cycles of climate on our planet.

The project was presented at the Pixelache Helsinki Festival 2017, as part of the exhibition at the Muu Gallery and at the Creación en movimiento 16-17. FONCA at the Centro Nacional de las Artes, San Luis Potosí, México.

Read more at: <http://juanduarteregino.com/Aeolian-Artifacts>

Parasite Radio

Parasite Radio is an international effort of producing streaming radio content including soundscapes and sonic experiments. While attempting follow the avant-garde spirit of creatively abusing the limits of the radio

medium via online and short-range spectrums, the experiment presents collaborative alterations in the radio mediums to enable telematic appropriations of the Signals between the North and the South.

During the Pixelache Helsinki Festival 2017, Parasite Radio will be retransmitted in Helsinki via Korppiradio to broadcast a dynamic playlist of sonic materials, including archives of sonic experiments by various contributors, Aeolian Artefacts (generative music experiments with wind) and material by actors from Pixelache Networks spread around the globe, such as Bailux.

The project was also presented at Generate! 17. Shedhalle Tübingen in Germany.

The project is organised and coordinated by Juan Duarte, Jon Irigoyen, Mikko Lipiäinen and Kalle Kuisma, and you can read more about it on: <http://korppiradio.net/parasite-radio/>



Photo: Juan Duarte

COLLECTIVE INTELLIGENCE

deep dive explorative sessions ..

Collective Intelligence is a series of deep dive sessions up to one month long; encounters where artists, thinkers and activists work on parallel and shared projects, influencing each other in a convivial frame.

Collective intelligence can be defined as shared or group intelligence that emerges from the collaboration, joint effort, and competition of many individuals and appears in consensus decision making. How to trigger and to manage collective intelligence at its best is an experimental process itself.

In 2016, during our festival Interfaces for Empathy we have found several investigations providing evidence that collective intelligence is the most effective tool to work through tasks, to solve problems and to create interactive experiences. (A. Woolley and T. Malone, What makes a team smarter? More women, Harvard Business Review, 2011)

Several sessions, held during 2017-2020 in Palermo Sicily, in Cervignano del Friuli close to Venice, and in other regions, focus on governance seen as an inclusive process, use and misuse of digital tools favoring cooperation and social cohesion, and interspecies collaborations. The transdisciplinary practice is based on the experience of the artists, in a context that is equally unknown to them. The facilitators of the project having familiarity with the context, will help the participants to connect with the local resources during the sessions. What do we seek? Unexpected assemblages, intuitive actions and heuristic knowledge.

Each participant has been chosen based on their long experience with transdisciplinary projects: Alan Bulfin, Antti Ahonen, Egle Oddo, Erika De Martino, Johanna Fredriksson, Krisjanis Rijnieks, Marjatta Oja, Milla Martikainen, Saša Nemec, Timo Tuhkanen, Jytte Hill, Ionas Amelung.

Other experts will join during the process. The activities involve grass-root organisations and local institutions in the dialogue (<https://collectiveintelligenceart.blogspot.com>).

The project is supported by The Arts Promotion Centre Finland (Taike) and organised and coordinated by Egle Oddo.

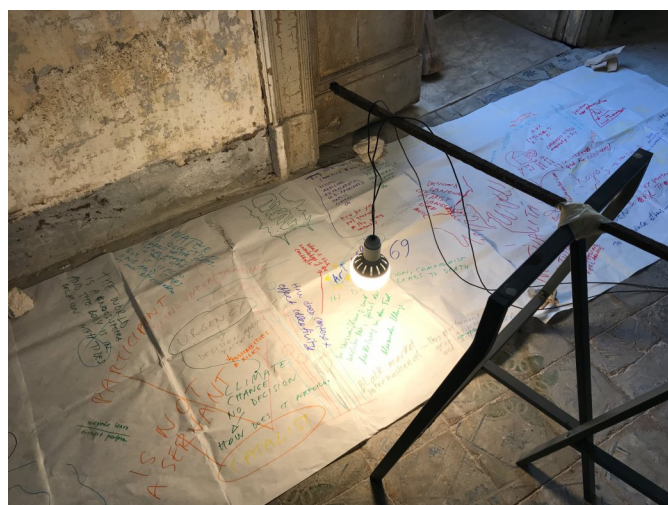


Photo: Johanna Fredriksson



Photo: Timo Tuhkanen

CONVIVIAL MECHANICS

science meets artistic research ..



Photo: Antti Ahonen

Convivial

In 1971 Ivan Illich, the activist philosopher, suggested that to

formulate a theory about a future society both very modern and not dominated by industry, it will be necessary to recognize natural scales and limits. Once these limits are recognized, it becomes possible to articulate the triadic relationship between persons, tools, and a new collectivity. Such a society, in which modern technologies serve politically interrelated individuals rather than managers, I will call "convivial."

He wrote that he chose

the term "conviviality" to designate the opposite of industrial productivity. I intend it to mean

autonomous and creative intercourse among persons, and the intercourse of persons with their environment; and this in contrast with the conditioned response of persons to the demands made upon them by others, and by a man-made environment.

The concept of conviviality gives us a clear goal to aim at. We do not intend to "make the world better" (because inevitably that means something different to each of us) but rather to work towards a jointly understood goal of conviviality.

Mechanics

We use the word mechanics in all three senses proposed in the Merriam-Webster dictionary:

- 1 : a branch of physical science that deals with energy and forces and their effect on bodies
- 2: the practical application of mechanics to the design, construction, or operation of machines or tools
- 3: mechanical or functional details or procedure.

So what do we mean by Convivial Mechanics?

Convivial Mechanics

Convivial mechanics, therefore, names a hypothetical branch of science and artistic research that explores the existence of natural limits on human behaviour, both material and social; researches the implications of conviviality for cultural democracy; and applies this to the design, construction and operation of digital tools that will serve the aims of a reborn and convivial sufficiency.

The project is organised and coordinated by Owen Kelly and Oliver Kochta-Kalleinen.

CULTURE CODING

prototyping experiences ..

The richness and authenticity of our behavior is constantly being confronted by prevailing conventions and rules, whether it involves ourselves, others, work, tools, etc. Consequently, the multiplicity of will is constrained. In order to question the "correctness" in our daily interactions, we propose Culture Coding, a catalyst that makes our apparently automated behavior a tool to redesign it and implement the new one into practice.

Culture Coding simplifies the creation of individual conventions, making them effective in a much wider context than just in an artistic expression. Although in its design form similar to an extent to a computer code, in its application it is expanded into more dimensions: individual interpretations and unpredictable co-creation of multiverses.

In 2017 Culture Coding team was mainly exploring some of the psychological patterns of our cognitive bias and possibility of delivering the codes with the use of mobile and wearable devices.

In the year 2017 the project was shown in form of public sessions during the Becomebecome London programme (June 2017, location: Green Rooms, <https://www.becomebecome.com/>) and during the Pixelache Festival (Prototyping Culture Coding experiences festival.pixelache.ac).

The project is supported by Piknik Frequency ry, Aalto University Media Lab and Becomebecome, a non-profit programme for art residencies and is organised and coordinated by Agnieszka Pokrywka and Jana Pejoska-Laajola.



Photo: Agnieszka Pokrywka

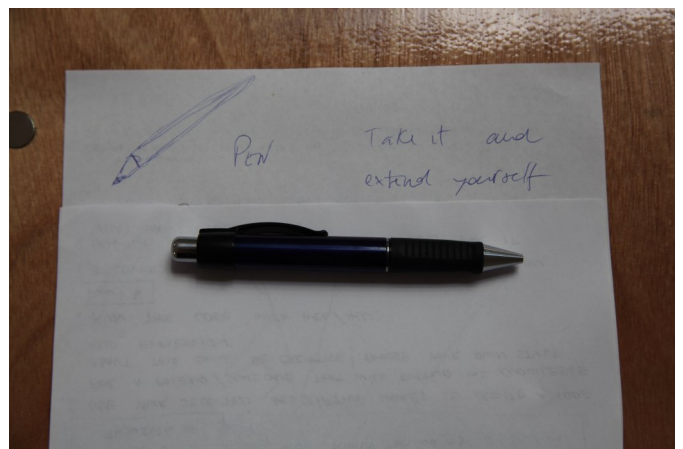


Photo: Agnieszka Pokrywka

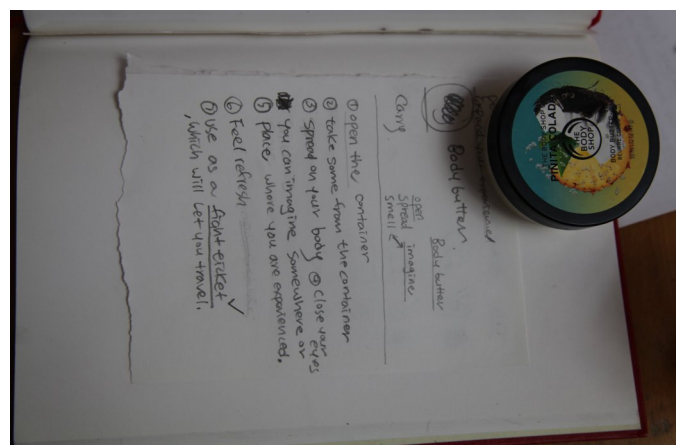


Photo: Agnieszka Pokrywka

EMPATHY AS RESISTANCE

research-based programme ..

Empathy as Resistance is a project which explores how empathy can be employed for constructive, direct political and social action. We are not interested in a particular political option as a reason for action (however it might have political implications at the end). On this basis we want to establish an open working group which will meet five times in 2017 for research-based programmes.

Each meeting of Empathy as Resistance will take a distinct, unique shape (possibly a workshop, lecture, action, collaborative creation or seminar, but ideally some mixture of all of these). While all activities will be open to the general public to attend, it is desired that a core group will participate in all of the sessions, building relationships with each other to establish cumulative knowledge.

In December 2016, Pixelache Helsinki opened a call for proposals which sought facilitators from a wide spectrum of thought.

The research group then met during 2017 to focus on themes that are common to the facilitators within their process-based projects. During Pixelache Helsinki Festival 2017 they held a special edition meeting, in a format of discussions, workshops and a community meal, open to all. The aim was to reflect on the questions raised during the discussions during the year, and view them within the context of our practices.

The project was established by John Fail and Agnieszka Pokrywka and produced by Anastasia Artemeva and Pixelache Helsinki.

Our collaborators in 2017 were Karolina Kucia, Waleed Rashwan, Shelley Etkin and Anniina Ala-Ruona (Garden of Others).

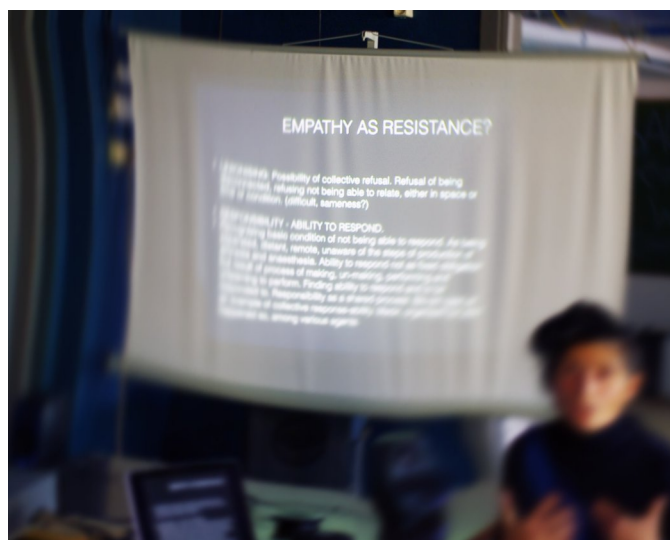


Photo: Anastasia Artemeva



Photo: Anastasia Artemeva

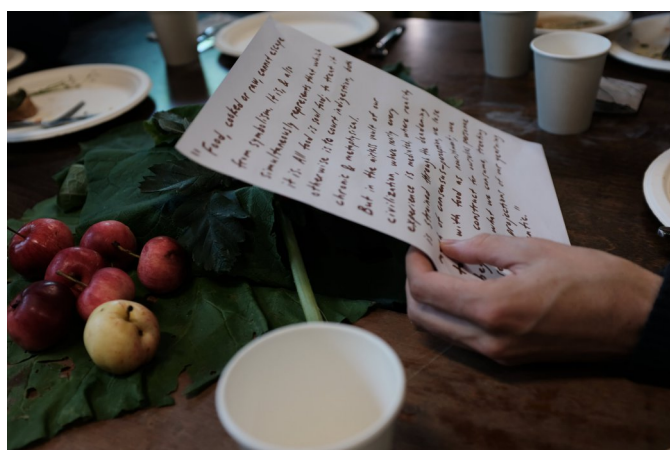


Photo: Antti Ahonen

FERMENT LAB

food, bioart-science and social fermentation ..

Ferment Lab is a participatory space for food and social fermentation and is a current active and ongoing project of Pixelache Helsinki. It's latest iteration was as an invited international artist-residency project in 2017 at Le Shadok fabrique du numérique, Strasbourg, France (<http://www.shadok.strasbourg.eu>).

Other than the 2017 festival, Ferment Lab was one of Pixelache's largest ongoing project within the last year. It involved members Andrew Gryf Paterson, Agnieszka Pokrywka and Nathalie Aubret.

Fermentation

Fermentation is a natural process that man has learned how to master. It is a crucial element to making foods and beverages in order to preserve it and enhance its taste and nutritional properties. In biochemical terms, it is a process that converts sugars present in foods, to acid, gases or alcohol, under the action of ferments (such as bacteria, yeast, mold), most of the time in anaerobic (oxygen-deprived) conditions. Ferment Lab has taken various forms in its exploration of the phenomenon of fermentation. The project involves research and experimentation into food preparation as well as into social interpretations of the concept. Overall Ferment Lab aims to be conducted in various locations in order to collect parallel stories of food and social transformation, transplant gained recipes into other contexts and create new knowledge and meanings through experiments in social fermentation.

Ferment Lab Strasbourg

Ferment Lab Strasbourg was an example of process-based, site and context specific, participatory bioarts or art-science experiments in relation to cultural heritage. Strasbourg and Alsace region is a relatively-densely inhabited agricultural area of Central Europe that has a deep and historically-long relationship to fermentation practices, traditions and innovations. It is widely-known for particular fermented specialties in the form of local varieties of wines, beers, cheeses, choucroute (sour-cabbage). Historically it has also hosted significant scientists, who have led to important discoveries and developments that benefited the economy of the region. Most famous is the bio-chemist Louis Pasteur, who lived and worked in Strasbourg in the mid-1800s, whose research on fermentation led to the industrialisation of rural and agricultural practices through what was named after him as the pasteurization process. The effect of his work, and the work of his contemporaries, led to successful breweries and companies in Alsace during the Imperial German and French Republican periods of late 19th and early 20th Centuries. Ferment Lab aims towards reinterpreting this rich heritage, focusing in particular on fermented cabbage (choucroute/sauerkraut/haapankaali) and rejuvenate disappearing traditions through the example and use of grassroots approaches which encourages creative and civic contributions through hacking, digital fabrication, citizen science, DIY (do-it-yourself) and DIWO (do-it-with-others) methodologies.

The project is supported by Le Shadok and The Arts Promotion Centre Finland (Taika) and was coordinated, produced and authored by Agnieszka Pokrywka, Andrew Gryf Paterson and Nathalie Aubret.

Ferment Lab Strasbourg 'laboratory' residency at Le Shadok, 2.-7.2017

In late February and early March, the Ferment Lab Strasbourg workgroup of Paterson, Pokrywka and Aubret hosted two DIY-DIWO-style workshops 'How to make Ferments' and 'How to make Ferment Lab'. On the first occasion, participants were given demonstrations on how to make cabbage and saline-based ferments (Kimchi, Choucroute, Waste-vegetable pickle) with a participatory focus on making and sharing documentations in various formats. The second workshop was more 'meta', inviting the same and new participants to consider how to make a 'Ferment Lab' space which would be the public interface for the residency period, but also involved a degustation session tasting each other's ferments.

One of the most enduring ideas that emerged from this session was a cabinet display, which the group commissioned local AV Lab maker Herve Munsch to make from digital fabrication (CNC router) method, which became a permanent feature from then onwards, and various tools, documentations, and ferment jars occupied our space in Shadok. Herve was also our local collaborator who took up the 'Ferment Lab multipliers' challenge by hosting his own 'Fermentation and Visual Identity' workshop including use of fablab laser-cutter on two occasions in April 2017 (and January 2018 also).

Paterson and Pokrywka returned to Strasbourg several times more during the experimental laboratory period. In late April they contributed to Shadok's 2nd anniversary celebration event with a ferment-themed participatory spectacle, at least that was the plan. They



Photo: Unknown



Photo: Agnieszka Pokrywka



Photo: Andrew Gryf Paterson

proposed a 'Krütt Trepple Dance Party' which took the traditional method of preparing cabbage for sauerkraut in large batches by stepping with bare feet, into a pop-up dance party outside Shadok. 100kg of cabbage was prepared, danced on, and crushed into soft mass to ferment in barrels over the year. Their ambitions to give it away for free were hampered, but collective work party fun was had in the process.

They also returned in the summer season of late June and July, to undertake personal art-science experiments. Paterson continued his 'Bacterial Love Letters' process, inviting locals to experiment with edible paper for foraged or vegetable matter, and inks made from fermented berries. The poetic ambition was consider communications that might be made, gifted and received, ingested for mutual benefit for human and microbiome alike. Some progress was made in preparing edible plant based paper, but ink texture was not so satisfactory, so further experiments were necessary in December also. Pokrywka explored her curiosity in 'Bacterial Sensing', trying to find out ways to sense whether ferments are in a good state or not. This started in the summer with DIY pH testing, using red cabbage juice as an indicator in this common chemistry methodology. She also experimented with low-cost microscopes as a way towards seeing ferments in alternative work-home environments. Using glass beads as a magnifying tool embedded in silicone was eventually presented as a take-away experience.



Photo: Agnieszka Pokrywka



Photo: Agnieszka Pokrywka

Contribution to 'Strasbourg: Laboratoire de Demain' (Laboratory of Tomorrow) Exhibition, 10.10.2017-21.01.2018

As part of the residency at Le Shadok, there was also an expectation to present the Ferment Lab processes in a 3 month group exhibition 'Strasbourg: Laboratoire de Demain' (Laboratory of tomorrow), with 3 stages of development.

Paterson and Pokrywka installed a table with static and changing artefacts, tools and ingredients remaining from our process, with short audio vignettes (touch-interactive via Bare Conductive system) for the audience to listen to, telling stories about the different things we did, or what we used the item for. The installation also include larger items off the table that changed with each month, sharing some media or objects or research outcomes from our processes. They also exhibited other stand-alone artefacts from the earlier events, to the Krütt Trepple Dance Party event and the personal art-science experiments, while Pokrywka also designed a large blackboard mural based on her project illustrations. According to feedback, we succeeded in telling about our process in absence, generating curiosity and strange encounters within a digital cultural centre, as well as promoting innovative cultural heritage interpretations and local food practices.

As the Ferment Lab Strasbourg process has by its nature been site-specific, and many of our texts about it have been communicated in French, we decided to make an English-language zine which elaborates and opens up the project to an international reader and those who encounter the project for the first time after the exhibition is dismantled. A series of five zines have been designed and compiled by Agnieszka Pokrywka,

including her own images and illustrations, as well as those of other participants, plus recipes and instructions. The first zine is an overview document, including project timeline, list of related projects, bibliography and comments on budget or work patterns. The second zine covers the workshops mentioned above; the third zine with photos from the Krütt Trepple Dance Party; while the fourth zine describes the 'personal art-science experiments' of Paterson and Pokrywka. Finally the last and fifth zine will be released at the end of the exhibition period, including details about the artefacts exhibited, the ambition of the exhibition with feedback, and reflections on the whole process of Ferment Lab in Strasbourg.

As a longer term legacy and reference for the Ferment Lab, all relevant media, illustrations, documentations and texts are shared on an Internet Archive account with open creative-commons licenses, so that our work is accessible and adaptable for future inspired fermenters or commoners. You can find the archive at: <https://archive.org/details/@fermentlab-pixelache>

INTERFACES FOR EMPATHY

curation and research project ..

Interfaces for Empathy is a transdisciplinary collaborative curation and research project, that lasted for two years in the context of the Pixelache Helsinki Festival 2016 and was finished at the end of 2017. The project consisted of two parts: in 2016, it focused on planning the programme of the Pixelache Helsinki Festival 2016 - Interfaces for Empathy and in 2017, the work continued as an analysis of the work process and further developing the themes and questions of the festival as research and workshops.

Interfaces for Empathy

The Pixelache Helsinki Festival 2016 (Interfaces for Empathy) was searching for possibilities of change in humanity to exist as a balanced part of the ecosystem. The idea that the festival explored and the way it sought to connect several different trajectories, was one of empathy. Is it possible, through this very basic ability to sense or identify, to change the narrative of human-kind? Could empathy be one of the key elements in reconnecting us with our ecosystem and ourselves?

The collaborative curation process framed the festival programme, its concept and questions. The project aimed at expanding the dialogue between festival organisers, artists, researchers and other practitioners.

The planning team of the festival consisted of empathy researchers Katri Saarikivi and Valtteri Wickström (NEMO - Natural Emotionality in Digital Interaction research group, Helsinki Uni), artists and researcher Laura Beloff (ITU, Copenhagen), artist Egle Oddo (Pixelache) and several Pixelache members.

The festival and the curating work was coordinated and facilitated by the festival directors Mari Keski-Korsu and Petri Ruikka.

Regenerative Notes

To build upon the work done in 2016, the festival directors Mari Keski-Korsu and Petri Ruikka wanted to focus on research within the same topics that the

festival was examining the previous year. The Interfaces for Empathy festival had a perspective of empathy from a personal point of view and as an individual experience and it naturally already contained the next question: how to expand empathy in societal structures and to the so called macro-level? What could empathy mean within the intersection of social science, art and civil action? How could empathy be an agency and what would it mean in terms of action? And, what kinds of methods would those aims require?

Researcher Maarit Laihonon joined the group in early 2017. Her post doctoral research looks at unorthodox organisations, their functions and methods, as well as organisation. The group's work centered on intersections between art, science and activism. The group organised workshops with discussions about possibilities to increase empathy and what empathy actually means in different contexts.

The Regenerative notes - Reflecting and developing empathetic practices in post-fossil world Workshops were:

Edge Effects with Scottish Sculpture Workshop, CCA, Glasgow, July 2017

Local Energy, Helsinki, August 2017

Encounters Across Art and Science with Bioart Society, Helsinki, November 2017

YHYS Colloquium, Turku University, November 2017

The project is supported by the KONE Foundation and is organised and coordinated by Mari Keski-Korsu and Petri Ruikka.

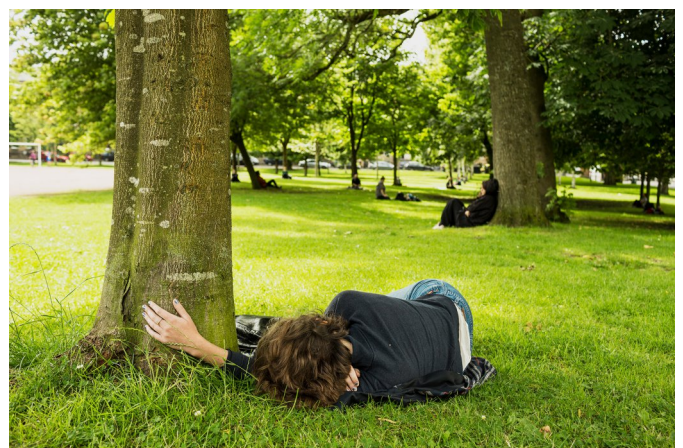


Photo: Ross Fraser McLean

TRASHLAB

repairing and togetherness ..

Trashlab explores experimental art-design-technology practice between hacker and maker cultures, in the context of re- and up- cycling and the increased availability of new fabrication tools.

Trashlab's objective is to build up a community of people (artists, designers, hackers, makers, re- and up-cyclers, activists) who are concerned with material and electronic waste in contemporary society, and tackle this problem with creative and tangential approaches. We follow the aim to encourage a peer-based learning environment related to hacking electronics, repair practices, appropriate technology for renewable energy production and usage, digital fabrication, reusing and up-cycling materials.

Since 2012 the Trashlab events have seen diverse iterations. Firstly as the Trashlab monthly events (in form of lectures, workshops and seminars) which were then opened to the wider public in 2013 with the Trashlab repairing events that took place in different Helsinki Maker Spaces. The events are free of charge and the people participating are encouraged to bring their own broken items for repairing, mending or up-cycling. In 2014 the Trashlab events evolved to comprise an even wider public and went on in collaboration with the City of Helsinki Libraries and their Maker Spaces.

The 2017 Trashlab workshops were:

Trashlab, Temporary, Helsinki, February 2017

Trashlab, Temporary, Helsinki, March 2017

Repair! Event at the Pixelache Helsinki: Local & Decentralised Festival, Helsinki, September 2017

Repair-a-thon event at the Mini Maker Faire, Espoo, October 2017

Repair - a - thon machine-music event, as part of the Collective Intelligence residency at the Dimora OZ gallery, Palermo, November 2017

Repair Lecture and Workshop as part of Aalto Dialogue: Art, Design and Repair at the Visual Culture and Contemporary Art program, Aalto University, Helsinki, November 2017

The project was organised and coordinated by several Pixelache members, lastly by Justin Tyler Tate (until March 2017) and later taken over by Saša Nemec.



Photo: Mikko Raskinen



Photo: Justin Tyler Tate



Photo: Antti Ahonen

SOCIAL MEDIA



Facebook

Overall the reach of the Facebook Page posts, as well as the events is decreasing. This can be attributed, not to just to the decrease of actual posting on the page in the first half of the year, but to the lack of paid advertisement by Pixelache, as the Facebook algorithms prioritise paid content. The overall posting has been since increased, to prioritise Pixelache's, as well as members' and collaborators' projects and content, and has been (especially after August 2017) meet with good results. This has led to more follower engagement in the groups that Pixelache is managing (Pixelaching, Trashlab, Ferment Lab, etc.), which reached up to 7,9% more members in 2017. This follower behaviour is also in line with our mission of connecting with like minded artists, professionals and others alike, and discuss contemporary issues, not just relating to our association's projects. We created new groups for the projects of Ferment Lab and Interfaces for Empathy, and also a blog for the Collective Intelligence working group.

We have seen a steady increase in Facebook likes as well as followers and aim to reach 3000 in the first months of 2018.

Webpage

The webpage pixelache.ac has seen a decrease in overall visitors, which is likely due to the webpage's at times confusing layout and arrangement. Over the last 15 years content has been regularly updated and uploaded, but has been rarely edited or reevaluated. A complete overhaul of the webpage is scheduled in the year 2018, and priority to posting interviews and articles through the blog will be given.

On the other hand the festival.pixelache.ac webpage has seen an increase of traffic of more than 60% and an increase of unique visitors by 3,2%. Both spikes (Facebook and website activity) are, among other things, to be attributed to the increase activities during the Pixelache Helsinki Festival 2017 and the stepping in of Saša Nemec as Social Media Manager and so more regular posting on all our social platforms.

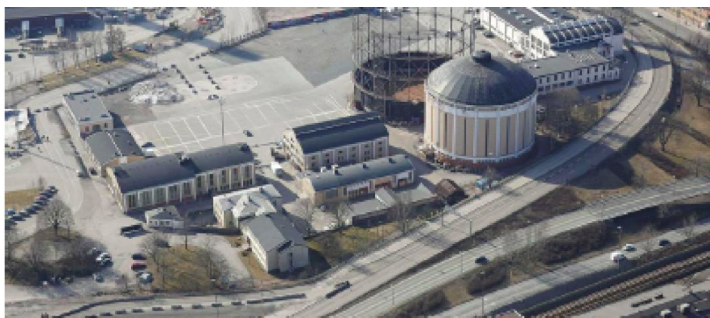
Twitter

The platform has seen a steady increase in followers and re-tweets of content throughout the year, spiking to 23K impressions during the Pixelache Helsinki Festival 2017 period.

	2016	2017		
Facebook likes	2772	2981	+ 209	+7,6%
Total Number of unique users on Facebook	90639	N/A	N/A	N/A
Reach of Festival Events	28600	24783	-3817	-13,35
Viewership of Festival Events	3202	1.8K	-1402	-43,76
Engagement	1239	N/A	N/A	N/A
Pixelaching Group (number of members)	914	986	+ 72	+7,9%
Trashlab Group (number of members)	620	622	+ 2	+0,3%
Ferment Lab	/	107	107	+100%
Interfaces for Empathy	/	13	13	+100%
Foodcycle	720	740	+ 20	+2,8%
Visitors on Pixelache Web (pixelache.ac)	22758	18545	-4213	-18,5%
Visitors on Festival Web (festival.pixelache.ac)	9615	15411	+5796	+ 60,3%
Unique Visitors on Festival Web (festival.pixelache.ac)	5692	5874	+182	+3,2%
Total Web Visits	40712	34847	-5865	-14,5%
Total Unique Visitors	28450	17338	-11112	-39,1%
Twitter Followers	2097	2124	+27	+1,3%
Instagram Followers	N/A	262	N/A	N/A

Screengrab: Saša Nemec

PRESS



Pixelache-festivaalilla puhutaan muun muassa Suvilahden käytöstä. (KUVA: SAMI KERO)

Haluatko suunnitella Suvilahteen paviljonkia? Se onnistuu Pixelache-festareilla

Pixelache-festivaali tarjoaa taidetta ja työpajoja.

Mari Frisk

VIHKONLOPUN mittainen Pixelache-festivaali eli suomennettuna Pikselähki, yhdistää huvia ja hyödyn. Festarin tämän vuoden kantava kattoema oli paikallinen ja hajautettu hallinto.

Lisäksi tarjolla oli musiikkia, juhlia ja kuvataidetta sekä työpajoja, joissa käsitellään muun muassa ekologisia aiheita, demokratiaa ja solidaarisuutta.

Saunomaankin pääsee. Lautella riittää kaikille tilaa. Ota siis omat mielihievet ja pyyhe mukaan!

Tapahtuma on järjestetty jo 16 kertaa.

RAIKKAALLE ja omaperäisille ideoille on oma fooruminsa. Perjantaina, lauantaina ja sunnuntaina klo 18-21 paikan päällä pidetään yleiskokous, jossa jokainen pääsee jakamaan ideoitaan ja näkemyksiään eri teemoista. Perjantaina 22.9. kokouksen asialistalla on Suvilahden skettiparkin kupeeseen kesällä 2018 pystytettävä paviljonki. Pytyngin idea on, että sen suolissa on mahdollisuus läristää erilaisia aktiviteetteja spontaanisti.

[← Etusivulle](#)

Festivaalin ohjelma sopii perheille ja tapahtumiin on vapaa pääsy. Osaan tapahtumista ilmoitaudutaan ennakoon festivaalin nettisivuilla, osaan voi tulla teeman mukaisesti spontaanisti ja etukäteen suunnittelematta.

Avajaiset 22.9. klo 17 Suvilahdessa. Pixelache ja Koelse 15 vuotta -näyttely 30.9. asti MUU Galleria, Lönnrotinkatu 33 Festivaaliohjelma alla olevasta linkistä <https://festival.pixelache.ac/festivals/festival-2017/schedule>

Oikaisu 27.9. Jutussa luki aiemmin virheellisesti, että tapahtuma on järjestetty kolme kertaa. Todellisuudessa tapahtuma on järjestetty 16 kertaa.

SiciliaNews24

Quotidianonline di tutti i volti della provincia di Palermo

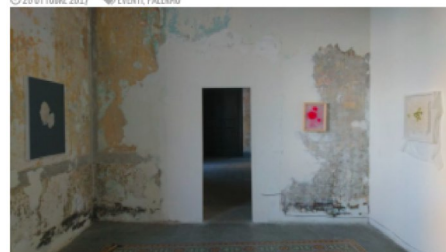
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La Dimora Oz a Palermo ospiterà tre progetti d'arte contemporanea

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26 OTTOBRE 2017 10 EVENTI PALERMO



Da venerdì 27 a domenica 29 ottobre lo spazio di Dimora Oz (via Sant'Agostino, 31 a Palermo) apre le porte dalle 10 alle 18 per la chiusura della manifestazione Le vie dei tesori e l'inaugurazione del Vestino con tre progetti d'arte contemporanea legati tra loro: Trame dell'intelletto, Clothes Repair-A-Thon e Collective Intelligence. Quest'ultimo è una performance di venerdì 27 in piazza Garraffello dalle 19 alle 20.

I progetti

Collective Intelligence è una residenza aperta ad artisti, operatori culturali e attivisti di cui protagonista iniziale è l'artista Saša Nemec che, partendo dal concetto in senso lato di riparazione darà il via a Clothes Repair-a-thon, un evento partecipativo e gratuito negli spazi di Dimora Oz. Il gruppo Collective Intelligence lavora sotto il patrocinio del Centro Statale di Promozione per l'Arte in Finlandia.

Repair-a-thon (artisti: Timo Tuhkanen, Egle Oddo, Johanna Fredriksson, Milla Martikainen, Giuseppe Lomeo, Marjatta Oja, Erika De Martino, Antti Ahonen, Alan Bulfin, Krisjanis Rijnieks, Saša Nemec, Jytte Hill e Iona Amelung) realizzeranno una performance live sonora, che proseguirà con l'happening cittadino estemporaneo e collettivo, realizzato col contributo di Egle Oddo, Johanna Fredriksson, Milla Martikainen, Marjatta Oja, Erika De Martino, Antti Ahonen, Alan Bulfin, Krisjanis Rijnieks.

Trame dell'intelletto è una selezione di artisti e lavori legati al tessile dove il tessuto da supporto/medium diventa la metafora di diverse estetiche e progettualità. Gli artisti sono Gandolfo Gabriele David, Barbara Cammarata + Analogique, Rosa Mundi e Stefan Bressel. Relativamente all'identità, le radici organiche di Grazia Inserillo dialogano formalmente con i pattern biologici di Loredana Grasso e Daniele Di Luca, che attraverso rilievi e ricami formalizzando una flora e un paesaggio interiore. (Allestito per la chiusura de Le vie dei tesori e l'inaugurazione del Vestino).

Il Vestino è un festa annuale diffusa nella città, organizzata da Consorzio Arca e con la comunità del CreativeWear Hub di Palermo. Gli altri progetti del Vestino saranno visitabili nei locali di CREZI PLUS ai Cantieri Culturali della Zisa e con esposizioni diffuse di fashion design (abbigliamento, mercerie, negozi di tessuti, ecc.) oltre i laboratori collettivi con i contributi ed opere provenienti dalle comunità creative di Valencia, Ljubljana, Atene e Prato, partner del progetto CreativeWear Project.

Cos'è Dimora Oz

Dimora Oz è un gruppo curatoriale-artistico di ricerca transmediale e relazionale. La sede del progetto è nell'antico Palazzo Barlotta Principi di San Giuseppe, nel cuore del mercato di Sant'Agostino. Dimora OZ è un progetto collettivo, formato da diversi artisti e col supporto di numerosi operatori culturali tra cui Roberto Bilotti Ruggi d'Aragona. Il motore del progetto è la condivisione delle capacità, del network e degli obiettivi.

Ingresso gratuito. Per appuntamenti e visite chiamare il numero 340.8966376, scrivere agli indirizzi mail infodimora@gmail.com e egodit@gmail.com, o visitare il sito web www.dimoraoz.it

Tags: [arte contemporanea](#), [Dimora Oz](#), [progetti](#), [trame dell'intelletto](#), [vie dei tesori](#)

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You can find more about the festival and the program at:

festival.pixelache.ac

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 Samuli Kemppi, Dj
 Scottish Sculpture Workshop
 Susanne Palzer, artist
 Shelley Mina Etkin, transdisciplinary artist
 Tomplex, Dj
 Transitio MX
 Tuuli Malla, performance and installation artist
 Vadelma
 Waleed Rashwan, welfare project coordinator

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 Aalto University ViCCA, Helsinki, Finland
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Pixelache Portfolio 2017

Compiled and Designed by: Saša Nemec

Available online at: archive.org and pixelache.ac

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